

Coates E. A.

1411

Phil^a Aug 22/78.

Aug 23³/78.

Asks for Catalogue.

✓

COCORDEAN GALLERY OF ART,
WASHINGTON, D. C.

1411

Edward H. Coates & Co.

Successors to

CLAGHORN, HERRING & CO.

Cotton Factors and Commission Merchants,

Recd & checked
Returned 50 cts.
Aug. 23^d.

No. 116 Chestnut Street.

Edward H. Coates,
General Partner.
Charles E. Claghorn,
William F. Herring,
Special Partners.

Philadelphia, 22^d August 1878

Wm. M. MacLeod,

Washington

Dear Sir,

Will you please send me two copies
of the latest catalogue of the Corcoran
Gallery (1878)

I am, very truly yours,
Edward H. Coates.

Gray H. P. Jr.,

1412,

N. Y. Aug 22/78

Aug ²³₂₃/78.

Encloses \$5 for
Photographs.

✓

CORCORAN GALLERY OF ART,
WASHINGTON, D. C.

TIFFANY & CO
GOLD & SILVER SMITHS
UNION SQUARE
NEW YORK.

1412

Rec'd Aug 23
Packed & sent.

Mr. Wm. Leod Curator
Washington D.C.

Dear Sir, For your courtesy in
the matter of my request please
accept my thanks, and for the
photographs, which I think
better than I had expected them
to be. you should find enclosed
five dollars. I shall send the
"Flag" on my return to town and
as soon as I can, I think I may
be able to add several items to
your very interesting catalogue
that may prove acceptable.

Respectfully yours,

H. J. Gray Jr.

22^d Aug^r 1878

Walters A. T.

1413,

Balt Aug 22/78

Aug 24/78

Encloses letter from
Cornelia G. Goodrich offering
Water colors for sale, with
list of same.

CORCORAN GALLERY OF ART,
WASHINGTON, D. C.

✓

Rec'd Vicksburg
Aug. 24

Balto 22nd Aug 78

Mr W. Lead

Dear Sir

I found on
my return from Europe
a day or two ago the
enclosed

I found a
world of interest to me
in Paris Exposition -
The Retrospective as
well as the art Dept
especially

Respectfully
W. J. Waller

Aachenbach (Diederick)	Diety H.
Aachenbach (Diederick)	Doll H.
Adam (H.)	Dorner -
Adam (H.)	Dreibholz
Altman (H.)	Dubouloz -
Amigoni J.	Duit - R.
Asselyn (Jan)	Dufardin - C.
Bauer - A.	Eidman J. H.
Barbiers - P.	Eckhout G. vander
Becker - J.	Ehrhardt J.
Beaumont	Everdingen H. v.
Berghen H.	Fay - C.
Bloemart H.	Felt - L.
Böttcher - C.	Frank
Bol - J.	Furini - H.
Bosse -	Genelli - B.
Borth -	Gesgi - O.
Boucher H.	Giani - H.
Bout.	Glover - J.
Kreemberg B.	Goyen J. van
Brendel -	Gross - C.
Breughel -	Greuge. J. B.
Bril - P.	Gross - W.
Van Brussel H.	Guercino da Cento
Buonarrotti - Michael Angelo -	Gundlach - J.
Burgmeyer -	Geelen van
Calaine - H.	Kaaymann B.
Calmet - H.	Hakkert. L.
Camphausen W.	Harroy J.
Chodowicki -	Heemskerk. E.
Clasen L.	Hendricks W.
Conrad L. H.	Hess. P.
Correggio -	van Heurn. C.
Van Deventer H.	Kilderbraut E.
Dietsch - R.	

Hogarth. H. Molanaer C. Rosa-Salvator
Hilgers. C. Monchmann Fr. Roos. J. H.
Hunten. F. Mücke. A. L. Rottmann. G.
Huguenin J. Müller. A. Rousseau J.
Helst. - Mahl. - Rugendas E. P.
Jacobsch. - van Nieuwland. W. Ruysdael. J.
Jenk. - Worsten. - Saal. G. E. O.
Jord. C. Obach. C. Sachtleren. H.
Jacque. C. Ockert. - Sandroth. J.
Kaulbach. W. Oser. A. F. Sarto Andrea del
Knauss. C. - Ommegauk. B. P.
Kniep. C. H. Ortmanus. A. Schellhout. A.
Kump. J. A. Os. P. G. Schiffelstein. H.
Kofell. - H. van Ostad. A. Scheuren. C.
Kockock. B. C. Overbeek. F. Schirmer. J. H.
Kuhn. M. Paris. A. G. Schiffmann. J.
Kuhnen. B. Pätzl. J. Schlegel. A.
Kuhnen. V. Plüggel. - Schleich. C.
Kuhnen. L. Plötsch. O. Schnorr. Fr.
Kupetsky. G. Physier. A. Schön. M.
la Perrière. G. Post. E. C. Schütz. J.
van Lamen. - Poussin. G. Seckatz. C. R.
Landseer. C. Poussin. A. Schütz. J.
Langermay. - Pöller. Fr. Schütt. -
Leco. F. Preyer. G. W. Sell. C.
Lébas. H. Quagli. L. Solari. A.
Leprieux. C. Quast. - Stuy. J.
Luger. - Raenomaag. - Sonderland. J. B.
van der Meer. - Röss. G.
Mais. G. W. Rembrandt. van Ryn
Meijer. G. Reni. Guido Teniers. J.
Mengs. Raphael Rethel. et. - Terburg. G.
Melby. A. Richter. Prof. Testa. P.
Mihes. J. Roda. C. B. Thomas. L.
Mint. - Romana. Giulio
Mintrop. J. H.

About it, but knowing their
rapaciousness in matters of
Art, he desired me first to
see if I could dispose of them
as a whole by private means.
The Collection here & there by Art
Critics has been prized at
10,000 \$ but I am authorized
to take less -

You will see that the names
are first rate, & that my
word of honor, as well as that
of my Uncle's family will
guarantee ~~to~~ them to be all
that they are described & more.

Will you kindly address
me as speedily as possible
Care to Mr. Goodrich,
Poughkeepsie.

State of New York.

Believe me, Sir,

Yours very respectfully
Cornelia G. Goodrich

Recd Aug. 24



1413
Poughkeepsie - N.Y.
Aug. 12th.

Southwood.

Mr. H. J. Walters,

Dear Sir,

I learn through
a Catalogue of the Corcoran
Gallery of Art sent to the
Massachusetts College of this
place that you are one of
the Trustees of the said
establishment & I therefore
take the liberty of addressing
you -

I have recently returned from
Europe where I have been
spending many years entrusted
for a friend with the
disposal of a very large &
valuable Collection of Water-
colors of the old & Modern

Masters & hearing through the mounted beautifully with
Prof: of Art & others of Passar C. the names, date, & age of the
that your institution might be Artists tastefully arranged -
glad of such a rare opportunity This Collection has been pronounced
as this, which they through the largest & best in ^{the} Rhenish
want of funds cannot command Provinces by most competent
I will give you a slight sketch Judges & Professors of the Düsseldorf
of them - & Munich Schools as well as
Berlin - And Prof: S. F. B. Morse,
my uncle, who was one of the
Founders & members of the
National Academy of Art in
N. York, had often seen &
enthusiastically admired
this collection, & he was certainly
a judge -

This Collection is the result
of 30 years attention, labor, &
travels. Nearly every one of the
productions of the Modern
Painters have been bought
directly in the Studio's, or
from the hands of the Artists
themselves, many of whom are
personal friends. Those of
the Old School come from
the very best Collections of
Holland, Belgium, France,
& Germany. - All of these
acquaintances & drawings,
amounting to 354. are in
perfect order, fixed and
correspond with my friend

I submit to your attention
the names of the artists only
& will send the Catalogue &
descriptions if desired -
I have shown the Catalogue
to the 3 first Art dealers in
N. Y. who are well aware of
the rarity of such a Collection
in the Market & desired to
correspond with my friend

1414

Mason Geo Co.

N. Y. Sept 4/78.

Sept 7/78

With regard to
Stuart Washington's.

✓

GOBSON GALLERY OF ART,
WASHINGTON, D. C.

1414
Newport R.I. Sept 4 1878

My Dear Sir.

Accept my thanks for
your favor of 3^d inst., which will be
of assistance to me.

The Taylor Washington was
painted by Stuart to take to Washington
when he went there in 1803. as a spec-
imen of his work, & was bought by
Col Taylor. who employed him to
paint a number of pictures.

Tackernan was right in stating
that the picture in the President's
house was not by Stuart. The history
of that picture I have given in
my book, & of another full-length
Washington by the same artist, who

palmed them off as the work
of Stuart. The manner in which
the picture was placed in
the President's house was the
most audacious thing I ever
heard of. & the painter owes his
success to the boldness of
his scheme.

The Baltimore pictures I
am trying to work up, & hope
to be successful.

Again thanking you

Very Truly Yours

Geo. C. Mason

Wm MacLeod &
Washington

Gebbie & Barrie.

1415,

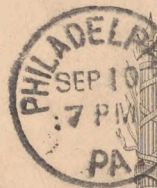
Phil^a Sept 10/78

With regard to binding
the "Exhibition Catalogue"



GOECCEAN GALLERY OF ART,
WASHINGTON, D. C.

Rec'd Sept. 11.



WRITE THE ADDRESS ON THIS SIDE—THE MESSAGE ON THE OTHER

Wm Mackod Esq^r
Curator Forcoran Art Gallery
Washington D.C.

Dear Sir

Sept 10th 1878

Your communication respecting
Exhibition Catalogue is referred
to our Baltimore Agency. from
which you will be shown Specimens
of Binding. 46 parts complete the work
Yrs truly
Gibbes & Barr

Coming J. L.

1416

Aeyt Belgium.
(no date)

Sept: 11/78,

With regard to his
drawings &c;

✓

CORCORAN GALLERY OF ART,
WASHINGTON, D. C.

Rec'd
Sept. 11.

Huyt-sur-meur - Belgium
Dr Mac Cleod

My dear Sir

Your kind favor is
at hand informing me of
the disposition of my two
cases of pictures. I owe you
many thanks for your
kindness, & feel greatly re-
-lieved that my treasures
are exempt from the
tender mercies of the
Potomac. I regret much
to learn of the recent ill-
-ness of your colleague &
trust that he is by this time

entirely restored. I have been
spending a few weeks at this
sea-side resort with my flock
& intend to go to Paris in a
few days. It would have been
a great pleasure to have seen
you on this side & I am truly
sorry that you have been un-
-able to come. I hardly think
I shall see America again
till the summer of 1879
when I hope to come over with
a fresh stock of lectures &
illustrations. With renewed
thanks for your kindness
I am sincerely Truly
J Leonard Comins

Lombard

1417

Mr C. B.

Magnolia Mass

Sept. 11. 1878

Sept. 13³/78,

Wishes to copy the
Birstadt.

✓

GOODEMAN GALLERY OF ART,
WASHINGTON, D. C.

Rec'd Vacke.
Sept. 13.

Magnolia
Mass., } Sep^r 11th 1878

Mr. Mead

Dear Sir

I wish to
copy Bierstadt's picture
of Mount Corcoran, (belonging
to the Corcoran gallery)
on a reduced scale.

Please send me a form
of application, and state
if the picture will be
disengaged in November.

Res^t Yours

Mrs C. B. Lombard

Magnolia
Mass.

Burtis
A. P.

1418

Sept 21. 1878.

Wishes to sell his
approach to Lake Tahoe
Cal: for \$200 or even \$150.

✓

COBURN GALLERY OF ART,
WASHINGTON, D. C.

WAR DEPARTMENT,

Bureau of Military Justice,

Washington, D. C. Sep. 21st 1878

Dear Doctor McLeod:

Please let
me know whether Mr. Cor-
coran's trustees don't
value my picture of
the approach to Lake
Tahoe, Cal., at \$200 - or
even \$150 -; and whether
they will not give me
if not the one, then the
other, sum for it. I
wrote to dispose of it,

as it is too large for
handling in my small
house, and would
take almost anything
for it. Ray Miss
is this

Yrs. very faithfully
H. P. Curtis.

O. Sullivan

1419

J. L.

N. Y. Sept 21/78.

Sept 23/78.

Wishes to sell Manville's
original sketch of his
picture of St Isabel of
Hungary.

✓

CORCORAN GALLERY OF ART,
WASHINGTON, D. C.

(Prints)

24 W. 30th St. New York
 Sept. 21. '78.

My dear W. Corcoran,

I add a private note, having to say something more than need pass under the eyes of the Trustees to whom I presume you will submit the letter & paper.

I have given abundant reason for the purchase of what I offer, on its own merits & value. But I only sell it because I need the money, without which I cannot carry out my true prospects of large fortune in California. A French Engineer will soon arrive to verify the facts about a magnificent mining property there. I must accompany him, & for the expenses incident to the operation I need this money. The alternatives are before me of Fortune or Ruin. Can't you & won't you, even through some point may have to be strained in the immediate application of the available funds of the Institute, help me in this straight? You have known me about 43 years. You know too how I have sacrificed my interests to principles we hold warmly in common.

I could not touch on such notions of
action if I did not know that the picture
I offer will be a glory to your Institute,
& is worth more than the sum
which will rescue me from despair.

Ever yours faithfully,

J. L. O'Sullivan

If you can answer me promptly
I should esteem it a great kindness
if you would telegraph me.

New York. 24 West 30th St.

Sept. 21. 1878

My dear Mr. Corcoran,

The picture described in the accompanying paper is certainly one which ought to be in the Institute of Art which you have created as a noble monument of you to posterity, and a still nobler benefit to your country. It (The Institute) is destined to become the basis of a great national collection & school of art. Pray read my paper attentively and I think you cannot but concur with me in this opinion.

As an artistic curiosity, an historical treasure and an instructive lesson in art, this little picture is a gem perfectly unique. No monarch nor millionaire, nor public gallery, possesses any rival to it. The Museum of Madrid ought to possess it, & ought to be glad to pay \$10,000 for it. I am compelled by an urgent present necessity to be willing to accept \$2,000 for it - a price which Mr. Huntington, the artist (President of the Academy of New York) calls "very moderate".

To study this in comparison with the large picture of which it was the first intention or sketch — to observe the dozen of alterations from the first idea to the matured work — to recognise the reasons for each change, nearly every one of them being a manifest improvement in the composition — is almost equivalent to standing by Murillo at work, & hearing from him a fine lecture on the principles of composition. Is not such a picture invaluable to an Institute of Art destined to become a national School?

Its authenticity is absolutely proved by its own intrinsic evidence. The two pictures (the first sketch & the matured work) are identical in their basis, & the principal figures the same, with variation, while the proof is conclusive that the sketch as a composition preceded the other. For instance one figure is that of a beggar seated & looking at a sore on his leg. In the sketch

he cannot see the object he is looking at; in the matured work the posture is varied so as to enable him to do so. The master would make the alteration from the former to the latter; no copyist would commit the absurdity of changing the latter into the former.

I have also a small copy of the large picture, which I had painted so that the two could be seen side by side. This is by a painter now eminent, whose pictures bring from \$1000 to \$4000 Madrazo. It is very beautiful. I will sell the two for \$2500. Otherwise one of the engravings of the large picture, or a colored photograph, ought to hang beneath or alongside of the other so as to exhibit the variations.

Depend upon it you will greatly enrich the Institute with this acquisition. There is no picture in it for which I would exchange it. I can speak of it with the more freedom since Huntington has expressed his full concurrence in my appreciation of it.

Yours very truly,

J. L. O'Sullivan

Murillo's Original Sketch for his great picture of St. Isabel of Hungary (at Madrid).

The peculiar & unique interest of this picture resides in the study of the variations it presents from the matured composition of the large picture.

Observe in particular:

1. The seated beggar in the left foreground, who really cannot see the sore he is looking at. In the matured work, observe the alteration in his pose.
2. The boy under the hands of the Saint is little older than a baby; in the other he is eight or ten years old.
3. The two little boys ^(one of them scratching his head) behind the first, are suppressed; evidently because they add nothing to the idea sufficiently expressed in the first, and in a composition every figure should have its significance, like a distinct note in music.
4. The Saint herself is looking down on her task; in the matured work her face is turned a little aside - enhancing the idea of her charity; she shrinks from the sight of the revolting work which she nevertheless does.
5. Only one lady holds a tray, an old woman or duenna looking on; a second lady is introduced holding a golden ewer ready to pour water, the head only of the old woman being visible in the background.
6. Immediately above the old beggar woman seated in the right foreground, with a long staff resting on her shoulder, is a beggar leaning on two crutches. The parallelism of these three straight lines is a fault, which is corrected by turning the beggar round, & showing very little of his crutches.
7. The little boy scratching his head above mentioned as being suppressed on the left is converted into an idiot young man on the right, who together with the old woman & the beggar on crutches makes a fine group on the principle of the pyramid.
8. The group of six beggars on the right, markedly as they are, is suppressed, both for the reason that as spectators or sufferers awaiting their turn, they add nothing to the idea sufficiently expressed in other figures, & because they crowd the composition, which is greatly improved & brightened by the open palatial architecture there introduced (the Saint having been Queen of Hungary).
9. In the distance thus afforded, is shown another aspect of her charity, in feeding the poor around a table at which she serves them. This way of introducing double scenes & actions in one picture was not uncommon with the old masters.
10. The staff of the seated beggar on the left is suppressed; also his cap; but the square straight lines of the box or pedestal supporting the basin, are relieved by his cloak hanging upon it.
11. The form of the picture is altered, being widened and rounded above; no doubt to fit into a recess for which it was painted. (It now is in the Academy of San Fernando, Madrid, where it has a pendant in another of Murillo's great works known as "the Roman Senator".)
12. In the sketch the light is from the left; in the large picture, from the right.
13. Observe too the variations of coloring, in the drapery of the lady holding the tray & the old woman seated on the right.

1420

Ward

Mr. H. P.

Dubique Iowa
Sept 27. 1878.

Sept: 30/78.

Wishes unmounted
Photographs.

✓

CORCORAN GALLERY OF ART,
WASHINGTON, D. C.

Sept 30/78

Dubuque, Iowa.
27th Sep. 1878.

Mr. Wm. MacLeod,
Curator of the Laocoon Gallery
of Art. Dr Sir.

Will you please
inform me by return mail
if photographs unmounted
of Venus of Milo, "de Medici
Capitoline Venus, Apollo
Belvedere, Pudicitia, Diana
Huntress, Minerva, with
perhaps others, can be had
from your collection. (Size
of the Laocoon, p. 75) and
at what price. We want
them for study in an art
class, for the better under-
standing and illustrating

descriptions. Our only means
here. We can ^{have} ~~get~~ them
mounted here. And are
obliged to economize our
funds. If you cannot
send them unmounted
will you be to the trouble
to give me list, with price
and size, of your collection -
such as are photographed.

And oblige Yours truly

Mrs. H. P. Ward.

#33 High Street.

Dubuque, Iowa.